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precipitate it into a boiling pot. He also describes the slippery path from which it may fall into a swamp, where a huge crab awaits it (Nimuendajú, 1914, p. 372). 764 775

But at last the soul arrives at an underworld in the west, where it is day during our night, and where the forests teem with tapirs, deer, and other game. The souls of the aged become young again and live for the span of a human life. After a second death, the soul turns into a small insect, generally a mosquito or an ant, whose death ends everything; for this reason the *Caingang* never kill these insects (Baldus, 1937 c, p. 49).

WARFARE

A man who has been offended by some member of the community stands in front of his hut and in a loud voice enumerates all his grievances, sometimes bursting into a chant. He ends with threats against his enemy who, in the meantime, behaves in the same manner on the other side of the camp. After reciprocal abuses that often last a whole night, the challenger, followed by a group of supporters, advances toward the offender, who is immediately assisted by his own partisans. Both factions, armed with wooden clubs, fight a pitched battle, but are careful not to kill anybody. The sham battles of the *Caingang* have been described by many observers and may well be formalized brawls which have been interpreted as sportive games. 578 627

Feuds between *Caingang* groups may develop into regular warfare. When one group engages another, the members of the Kadnyerú moity subdivision always form the first line. The Kamé constitute the second line and enter the fight as a reserve to take the place of the exhausted Kadnyerú. Battles between related groups are always preceded by exchanges of insults and by other demonstrations of anger. Although no weapons but cudgels are used, blows are so lustily administered that many are seriously wounded or killed. 628 726 [616] [411]

Wars against foreign tribes or the Whites were less strictly patternised. The *Caingang*, like all Indians, relied mainly on surprise attacks carried on at dawn. After a general discharge of arrows, the warriors, armed with their clubs, rushed against the enemy (Horta Barbosa, 1913, p. 42). 726 648

Women and children were generally spared and were adopted by the victorious group. They cut off the heads of slain enemies but did not keep them as trophies. 727

ETIQUETTE

When a *Caingang* visits another village, he hides in the vicinity until able to announce his presence to some relative. The host receives him with his face covered with a cloth and does not look at his guest until 574 576

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574 food is served. If the visitor mentions the death of some relative, the
●576 women start to wail (Ambrosetti, 1895, p. 321).

ESTHETIC AND RECREATIONAL ACTIVITIES

534 **Musical instruments.**—Most information on *Caingang* musical instruments comes from Manizer (1934). The trumpets (fig. 59, *f*) have a bell made of a thick section of bamboo and the blow hole on the side, a rare feature in South America. The bell of some trumpets is made of the involucres of the coqueiro or gerivá palm (*Cocos botryophora*) (Teschauer, 1929, p. 348; Debret, 1940, pl. 11).

The clarinets are of the idioglotal type, that is, the tongue is split from the reed mouthpiece. The bell is either a gourd or a cowhorn. The *Caingang* also have an instrument which Izikowitz (1935, p. 254) calls "slit-valve." According to Manizer (1934, p. 312), it consists of a reed tube, closed at one end and crushed at the middle so that it bursts into longitudinal slits.

In playing this instrument, an air current blown through the open end passes out through the slits thereby causing these to vibrate and produce a tone.

Similar instruments were used by the *Bororo* and the *Paressi-Cabishí*.

The *Caingang* are among the few South American Indians who play the nose flute. This flute, about 3 feet (1 m.) long, has two stops at the distal end and one at the proximal end; the blow hole is in the septum of the reed, which has been left in place (fig. 59, *e*). Another flute, reproduced by Izikowitz (1935, p. 299, figs. *a*, *g*) has the same number of stops but is blown sidewise (transverse flute). It is possible that the latter type is also blown with the nose. The specimen is decorated with a basketry cover.

The *Caingang* also play the notched flute (quena) with four stops. They do not seem to have known the panpipes, though Izikowitz (1935, p. 408) attributes it to them on very flimsy evidence. This instrument does not occur in the whole area, and its presence among the *Caingang* would constitute an inexplicable anomaly.

The rhythms of dances and songs are beaten with the gourd rattle and the stamping tube. The handle of the rattle is often trimmed with bark strips and feather tufts; the gourd itself is covered with engraved designs.

593 **Songs.**—The words of songs, generally improvised, refer to events taking place around the singers or allude to past wars, hunting, and other economic activities. Sometimes a singer enumerates his grievances against a fellow tribesman, an action regarded as a challenge. The chants of the *Aweikoma-Caingang* are a succession of meaningless syllables often sung on one note. These Indians seldom sing in unison.